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ENGLISH DELFT

(Extracts from Forthcoming Handbook on TIN ENAMELED POTTERY.)

The manufacture of Delft ware was introduced into England from Holland previous to the middle of the seventeenth century. The English ware, made of native materials, was of a denser and more vitreous body than the Dutch, and lacking the porosity of the latter, did not retain as thick a coating of the enamel, hence the red body showing through often imparted a rosy tint to the surface. The lack of affinity between the body and enamel frequently caused crazing, and for that reason the earlier English Delft was often coated on the back with a clear lead glaze, showing crude mottlings of brown, purple and yellow. A thin coating of lead glaze was used over the enamel in the Italian manner. In the decorations blue was the principal color employed.

The shapes of English Delft pieces were almost as varied as those of Holland. Large plaque-shaped dishes with representations of royalty and the nobility; puzzle jugs; candlesticks; drinking cups and mugs; shaving dishes; caudle pots; sack or wine bottles; posset pots; drug pots and apothecaries' pill slabs; plates and other utensils were made in abundance. These were frequently embellished with dates and inscriptions, and sets of circular or octagonal plates were inscribed with single lines or verses which, taken together in their proper sequence, formed a complete quotation. The English Delft was generally inferior to that of Holland. Solon and Burton, authorities on old English pottery, state that the body of English Delft is of sufficient hardness to resist a steel point, but this characteristic cannot always be relied on as several examples in the Pennsylvania Museum collection, while being perceptibly harder than the Dutch ware, are of sufficient softness to be easily scratched with a knife.

Lambeth

At Lambeth, a suburb of London, Delft ware was first made in England, previous to 1650, a piece in the Museum of Practical Geology, London, being dated 1631. Hodgkin describes many pieces, the latest of which bears date 1797. The paste of this product is of a light buff tint, with an opaque white enamel. The blue color of the decoration is usually of a paler tint than that of the Dutch or of other English Delft. A puce or violet color was also used. The best of the large circular dishes or plaques, painted with scriptural subjects or figures of kings and queens, are attributed to Lambeth, as are most of the wine and sack jugs, puzzle mugs, inscribed plates, drug pots and pill slabs. Some of the Lambeth dishes possess lobed, fluted or embossed borders. A Lambeth Delft plate, in the collection of the Historical Society of Pennsylvania, bears the legend and date, "God Save King George, 1716," in blue. A caudle urn, owned by Mr. George Cuthbert Gillespie, now on deposit in this Museum, bears date 1678 and the initials C. F. T. The decoration, in dark and light blue, consists of flowers, birds and butterflies. The handles, in the form of a serpent, are bluish green, and the three feet represent birds. The lid is surmounted by a crown, in which sits a crowned swan.

Bristol

The Delft of Bristol possesses a slightly harder enamel, often thicker and muddier than that of other English faience and of a bluish or greenish-blue tint instead of being dead white. The blue in the decoration is of a darker and more pronounced tone. One style of decoration, known as *bianco-sopra-bianco*, in which border patterns in white enamel are painted on a ground of slightly different tint, was practised there. A plate with white enameled strawberry and flower border device on a grayish blue ground, with central design in dark blue, may be seen in the collection in this Museum. A similar plate is in the Essex Institute, Salem, Mass. In addition to blue, other colors, such as yellow,



LAMBETH DELFT CAUDLE URN
Dated, 1678



BRISTOL DELFT PLATE
Bianco-Sopra-Bianco Border
About 1760

red and brown were used. The decorations were frequently in the Oriental or Dutch style. The oldest known pieces of Bristol Delft date back to about 1700, and the manufacture was continued until near the end of the century.

Liverpool

The Liverpool Delft is characterized by thinness of the pinkish body and a bluish tone of the enamel, which often contains small pin-holes. Another peculiarity often observed is the absence of glaze on the decorated portions, the colors, dark blue, pale green, yellow and red, having been absorbed

into the enamel. Frequently the blue color has spread, presenting the appearance of having been applied to a wet surface. Punch bowls, often inscribed and dated, and painted with representations of sailing vessels, are abundant in this ware; caudle pots, puzzle jugs and mugs are also found and large quantities of fire-place tiles were produced. The decorative designs were frequently *printed* by the transfer process. Two tiles with black prints, in this Museum,



LIVERPOOL DELFT TILES
Black Printed Decoration
About 1760

are so soft in body that they can be easily cut with a sharp blade. Delft ware was first made at Liverpool near the end of the seventeenth century, continuing to be produced until about 1760.

Staffordshire

The Delft ware made in Staffordshire is coarser in body, glaze and decoration than that of other English varieties. The enamel possesses a yellowish hue. The backs or bottoms of pieces are usually coated with lead glaze instead of enamel, while the decorations, in blue, green and yellow, are extremely crude. Most characteristic are the large circular dishes or plaques, with rudely drawn figures of royal personages, and trees roughly daubed on with a sponge. Delft was made at several places in Staffordshire from about 1680.

Brislington

At Brislington, near Bristol, tin enameled pottery, of a hard, coarse, reddish body, was produced to a limited extent in the eighteenth century. It was embellished with blue designs and sometimes with crudely painted copper

lustre ornamentation. The ware was of a cheap character and thinly coated with a coarse yellowish enamel.

English Delft is scarce in American collections. In the Boston Museum of Fine Arts may be seen a fine example of the characteristic English puzzle mug. The pieces in the Pennsylvania Museum, illustrating the products of Lambeth, Bristol and Liverpool, are exceptionally good.

EDWIN A. BARBER.



THE SCOPE OF THE MUSEUM

The Pennsylvania Museum has, ever since its inception, occupied a position unique among American art institutions. The purpose for which the corporation of The Pennsylvania Museum and School of Industrial Art was formed, as set forth in its charter, was to establish for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art, in all its branches and technical application, and with a special view to the development of the Art Industries of the State, to provide instruction in drawing, painting, modeling, designing, etc., through practical schools, special libraries, lectures and otherwise. It will thus be seen that the Museum was originally dedicated not only to the fine arts but to the industrial arts as well, covering the broadest field of art, *in all its branches*, so that the collections which have been formed include not only examples of the most artistic work of all countries procurable, but also educational exhibits illustrating the history, development and manufacturing processes of the various departments of industrial achievement. The scope of the Museum is therefore more comprehensive than that of the institution which is limited to the acquisition and exhibition of *chefs-d'oeuvre* of art, which however gratifying they may be to the eye, do not suggest to the art student or the artisan the successive stages of development through which they have been finally evolved.

Among the educational exhibits of art processes now installed, the following are especially worthy of study:

The collection of American pottery and porcelain, showing the successive stages of progress from the first essays in slip-decoration to the highest achievements in porcelain, with the tools employed in the manufacture of various wares.

The collection of American glassware, including examples of various manufactures from the beginning of the industry to the present time, with blowing molds and other appliances illustrating the history of the art in this country.

An exhibit of materials used in the manufacture of tinsel work, gold and silver gimps and laces, with a fine collection of finished galons of the sixteenth, seventeenth and eighteenth centuries.

A historical collection of samples of textiles and laces, with lacemaker's pillows, illustrating methods of production.

A series of objects elucidating the modern Italian processes of cameo cutting, from the Paris Exposition of 1878.

The Frishmuth Collection of Colonial relics illustrating the development in this country, from Colonial times, of spinning, weaving, needle work, fire-